CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

RECITAL AND CONCERTO WORKS
BY BACH, MOZART, SCHUMANN, RAVEL, PROKOFIEV AND
GINASTERA

An abstract submitted in partial fulfillment of the requirements
For the degree of Master of Music
in Performance

by

Nan Deng

May 2014
The Abstract of Nan Deng is approved:

_____________________________________________ ____________________
Pro. Edward A Francis                                                      Date

_____________________________________________ ____________________
Dr. Pei-Shan Lee                                                               Date

_____________________________________________ ____________________
Dr. Dmitry Rachmanov. Chair                                                    Date

California State University, Northridge
Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature Page</td>
<td>ii</td>
</tr>
<tr>
<td>Abstract</td>
<td>iv</td>
</tr>
<tr>
<td>Program I (Concerto)</td>
<td>1</td>
</tr>
<tr>
<td>Program II (Solo Recital)</td>
<td>2</td>
</tr>
</tbody>
</table>
ABSTRACT

RECITAL AND CONCERTO WORKS

BY BACH, MOZART, SCHUMANN, RAVEL, PROKOFIEV and GINASTERA

BY

Nan Deng

Master of Music in Piano Performance

Prelude and Fugue in G-sharp Minor BWV 887, Well-Tempered Clavier Book II

by Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was widely known as a preeminent German composer, organist, violinist and harpsichordist of the Baroque era. He was highly recognized as a keyboardist during his lifetime and regarded as one of the greatest composers in history of western music. His artistic creativity and mastery of using contrapuntal techniques and chorale tunes became valuable resources for scholars in different aspects of study, such as education, theoretical analysis, and performance practice. Bach contributed to a variety of keyboard genres of music popular in his time, and his masterworks include the Inventions, The Well-Tempered Clavier, The Art of Fugue, French and English Suites, Toccatas, Partitas, and a large amount of other works that have profoundly influenced and inspired many later composers.

The Well-Tempered Clavier (BWV 846-893) is one of the first compositions, which demonstrated the “well tempered” tuning system enabling composers to write in every key. It contains two volumes (Book I and Book II), and each of the volumes
consists of twenty-four pairs of Preludes and Fugues, written in every major and minor key.

Prelude and Fugue in G-sharp minor BWV 887 is in the second volume of Well-Tempered Clavier. The tempo of the prelude is faster than that of the fugue. The prelude has a strong character of perpetual motion starting in forte, and repeated once like an echo. With a simple bass line consisting of sixteenth notes and eighth notes throughout the piece, the prelude can be played with clear dynamic contrasts. By the use of running nonstop passages, Bach creates a sense of flowing spirit in the prelude. The fugue is a double three-voiced fugue. The subject of the fugue starts in the right hand’s soprano voice, consisting of flowing eighth notes in 4 measures of 6/8 time, and then the real answer joins in at measure 5. This fugue has eight episodes, and the second subject, a falling and rising chromatic scale, comes in at measure 61. After development of the second subject, it ultimately combines with the original subject, and both subjects progress toward the Coda. The Coda is only four measures long; it extends the subject before the fugue reaches the end.

The prelude is in a binary form. The first half from measure 1 to 24 starts in G-sharp minor and cadences in the dominant key of D-sharp major. The second half, measure 25 to 50, takes D-sharp major and eventually returns to tonic in G-sharp major.

The exposition of the fugue starts in G-sharp minor from measure 1 and ends at the downbeat of measure 23. The first episode is from measure 23 to 32, the second episode from measure 37 to 44, the third episode from measure 49 to 54, the fourth episode from measure 75 to 79, the fifth episode from measure 83 to 97, the sixth episode from measure 107 to 110, the seventh episode from measure 115 to 124, and
the last episode from measure 129 to 134. In measure 97 the first and second subject appears at the same time, which also happens in measure 111, 125 and 135.

Piano Sonata in A minor, K. 310 by Wolfgang Amadeus Mozart

1778 was a highly emotional year in Mozart’s life (1756-1791). It was a turning point of his life --- Mozart’s mother passed away and he also fell in love in the same year. At the same time, Mozart showed his fondness for religion. He described the passing of his mother by saying “God had accepted her in his embrace”\(^1\) and that he was willing to submit to God’s will. In a letter to his friend in Paris, Mozart showed his perspective on death and his reaction to death being positive and peaceful. In 1778, Mozart truly fell in love for the first time, with Aloysia Weber, and was flooded with inspiration fueled by passion. The prospect of love had taken over his priorities and he only composed for Aloysia during this time. Because of Mozart’s father’s intervention, he had to leave for Paris, and leaving his love behind, channeled his sorrow and disappointment as in his sonatas.

Sonata K. 310 in A minor was composed in Paris after his mother’s death. By this time, the changing in his lifestyle from Germany/Austria to Paris became distasteful to Mozart. He was aware of his low status and felt lost and helpless. This piece was the first time Mozart formally expressed his personal emotion in his music and deeply reflected his pain, whether it was of the lifestyle or financial status. The strong feeling of sorrow and helplessness was a drastic contrast to his normal light touch and bright style.

*The first movement – Allegro maestoso*

---

\(^1\) Xingsan Zheng, *Mozart Piano Sonata Study* (Xiamen University Publisher, 2000), 166.
This movement follows the traditional Sonata Allegro form. The first five measures are presented with a tonic pedal tone along with Theme I, which starts out with three repeated melodic notes on E, a motive which is used throughout the movement. This motive provides a sense of emergency and drive with an agitated feeling. By resolving the fragmented melodies on beat two of measure 6 to 7, the music hints at passing through the tonality in C major before returning to the tonic. The transition (mm. 16-22) starts in C minor and ends on C major, presenting a similar rhythmic motive as in Theme I (three repeated notes in dotted rhythm). Instead of bringing in a contrasting lyrical subject, Theme II consists of a running sixteenth note sequence in C major (mm. 22-35). In the latter half of the phrase starting at measure 28, Mozart uses constant tied notes in the accompanying left hand to create a more sustained harmonic progression. The second subject finally reaches a cadential rest with a trill leading to an authentic cadence that is very typical of Mozart (dominant G to tonic C in measure 43 to 44). The Codetta of the Exposition ends in root position of C major chord; however, the top note is the third of the chord, which still leaves a sense of not being fully resolved. The Development (mm. 50-79) opens with the material based on the first theme in the relative key of C major, where we might expect the dominant E instead. The development ends with an ascending chromatic line leading to the Recapitulation (mm. 80-133), beginning by restating the opening theme. Theme I is once again in the key of A minor, but Theme II moves from C major back to A minor. The whole movement ends on an authentic cadence, with the third still on top of the chord, leaving a sense that it is still not fully resolved.

The second movement – Andante cantabile con espressione

In contrast to the first movement, the second movement is presented as an aria, with a gentle and expressive tone. Mozart paid attention to the details of rhythm,
adding a lot more grace notes in this movement. It is a Ternary ABA’ form, showing clear characteristics of the sonata form. The movement starts with the first theme in F major, creating a solemn atmosphere. The second theme (mm. 15) comes in C major. Very detailed and flexible, the themes are played by the left hand while the right hand is playing a simple accompaniment and trill (mm.17-18). After the similar beginning of A section, the B middle section shifts to a minor mode, going through a variety of keys and building up the climax of the movement by using a sixteen-note triplet figurations, dissonant chords, increased harmonic rhythm, and the alternation of dynamics between forte and piano. But it comes down quickly and decreases the dynamic to pianissimo, transitioning back to the A’ section. A’ restates the emotion of the A section with a few added ornamentations, but remains calm and stable.

*The third movement – Presto*

The atmosphere of tension of the first movement returns in the last movement. It is written in the sonata-rondo form (ABACA+B). The main theme progresses through a dotted rhythm, which is the rhythmic pattern seen throughout the movement. Section A starts in A minor, and then modulates to C major. It keeps modulating into D minor and E minor in the B section. The music becomes more gentle, fluid and warmer when it arrives at part C in A major. The dramatic character of this movement is built by alternating between tension (A and B sections) and relaxation (C section), always retaining its continuous rhythmic flow.

**Piano Sonata in G minor, Op. 22 by Robert Alexander Schumann**

Robert Alexander Schumann (1810-1856) was the fifth and the last child of the Schumann family. His childhood was filled with inspiration through the cultivation of literature and learning piano. In 1828, discouraged by his mother, the
young Schumann gave up his musical career and went to Leipzig to study law. But only a few years later, after hearing a performance by Niccolo Paganini, Schumann decided to go back to music. Schumann became known not only as a great composer but also as an influential and insightful music critic. He damaged his fingers by using a special mechanical device for strengthening the weakest fingers. From 1835 to 1844, he edited the “New Journal of Music,” and during the 1830s he began writing a large amount of piano works. The majority of Schumann’s works are Lieder or for solo piano. His piano works are strongly influenced by literature.

The second piano sonata in G minor Op. 22 was composed in 1833, when Schumann was twenty-three years old. Among his three piano sonatas and other works written in sonata form, Schumann took special care to perfect this piece in particular, and revised it several times. As a result of its highly virtuosic demands and character of passionate fantasy, this sonata has been performed most frequently among his sonatas, and it gratifies both the pianist and audience. As common in the sonata schemes of the 19th century, Schumann planned it in four movements.

*The first movement – So rasch wie möglich (as fast as possible)*

The tempo marking grasps the impassioned spirit of the movement and also denotes how difficult it is for pianists to play. Later in the Coda, Schumann even gives the direction “Schneller” (faster) and “Noch schneller” (even faster) to make this movement more driven and agitated. This movement is cast in the sonata form. The exposition (mm.1-92) begins with an accented and solid tonic chord. The right hand comes in with the first theme by descending notes, accompanied by the left hand’s widely spaced rapid arpeggios, conveying a feeling of longing. The first theme is restated twice before the syncopated rhythmic pattern transforms into a milder and gentler second theme (mm. 59-66). Both themes are played in the Development
(mm.92-195) and Recapitulation (mm.196-276), keeping the progression of its pulse. Finally, Schumann closes this movement with a powerful Coda.

The second movement – Andantino and The third movement – Scherzo

The lyrical Andantino second movement is written in ternary form. It starts with the left hand’s introductory chords on the upbeat, and then the right hand comes in with the main theme in two voices. The climax of the second movement is gradually built by dynamic crescendo, using an upward direction of the thematic passages. The Andantino is followed immediately by a concise Scherzo, beginning with a spirited dotted rhythm passage. After a relaxed and lyrical syncopated trio section, this movement ends in the restatement of the main part of the Scherzo.

The fourth movement – Rondo

The last movement of this sonata was revised by Schumann due to the extreme difficulties of the original finale. The opening theme (A section) of this movement is similar in character of the first movement. The themes alternate speeds between the right hand and left hand. It moves quickly into the B section, which is marked to be slower, more lyrical and with a few ritardandos. Also, the B section accomplishes the function of the second theme of a sonata. The finale closes with a nonstop and exciting cadenza section, which is indicated “Prestissimo” and “Schneller und schneller” (faster and faster).

Jeux d’eau by Joseph-Maurice Ravel

The French composer Joseph-Maurice Ravel (1875-1937) is recognized as one of the masters of Impressionist music. Ravel was involved in the literary and artistic circles of the Symbolist poets and Impressionist artists. Under the influence of Russians composers, such as Borodin, Mussorgsky and Rimsky-Korsakov, whose
music was performed in Paris at the time, Ravel employed modal writing, unique harmonies, ostinato techniques and other devices in his music. Although he pursued freedom of musical thought and innovative means of expression, overall, he stayed true to the classical forms of music. Most of Ravel’s music has a bright luster, broad melodic lines and sharp rhythmic patterns.

Jeux d’eau was dedicated to Gabriel Faure, who was Ravel’s teacher. Inspired by the musical sound of water, this piece illustrates a lively scene of refreshing waterfalls, written in traditional sonata scheme. In the exposition (mm. 1-37), Ravel plays around with different modes, making the listener anticipate a melody to land in a certain key before introducing the second theme cast in the pentatonic mode. The first theme is written in fluid arpeggios, imitating a calm flow of water. The surrounding material, with ostinato patterns, serves to make the theme stand out clearly on its own. Then, Ravel adds a clear sense of tonality with the arpeggiated chord progressions involving a dominant (mm. 19-20). Ravel often interchanged harmonic and melodic elements in his piano works, so the boundaries between the two are often not clear. However, one can hear melody distinctly from the arpeggiated figures, while there is a slower-paced melody against the arpeggiating voices (mm.19-22). Ravel’s penchant for strictly patterned movement is founded in the Development section (mm. 38-61). The melodies are connected and brought out by the top notes of each pattern; sustained and repeated patterns colorfully depict the ripples of water (mm. 46-47). The composer is fond of using the major 7th, such as in the opening and closing chords (mm. 87-88). The cadenza section (mm. 72-73) is like a storm because of the dissonant placement of F-sharp major and C major triads together.

---

Ravel has crescendos and decrescendos running through the cadenza section as a
foretelling of the climax. In the final measures of the piece, the right hand arpeggio
lines create a calm and peaceful atmosphere over the gently rippling texture.

**Piano Concerto No. 1 in D-flat major, Opus 10 by Sergei Prokofiev**

Sergei Prokofiev (1891-1953) was a musical prodigy. He was able to compose
piano pieces with the help of his mother, who notated the music, at the age of five. By
the time he was nine, Sergei had already written an opera and some other instrumental
music. Prokofiev studied composition at the St. Petersburg Conservatory, where he
was considered a musical rebel, graduating from the conservatory without impressive
marks. Prokofiev’s characteristic musical style during his student years features
simplicity of texture, typical melodic writing, ironic humor, and clarity of phrasing.
He was known for his originality and was especially interested in complex dissonant
chromatic writing. Some of his works come close to expressionism while others are
neoclassical.

Piano Concerto No.1 was written during 1911 and 1912, the years Prokofiev
was studying in St. Petersburg Conservatory. It is dedicated to the Russian composer,
pianist, and conductor Nikolai Tcherepnin, who was Prokofiev’s conducting teacher
and who appreciated the originality of his student’s music. It is the shortest concerto
among all the piano concertos Prokofiev was to compose, only lasting about a quarter
of an hour. The reputation of the first concerto was strengthened after Prokofiev
played it in the concerto competition held in St. Petersburg Conservatory. He received
the first prize from the competition and performed the concerto with an orchestra
cconducted by Tcherepnin.

---

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 2 trumpets, 4 horns, 3 trombones and tubas, strings and solo piano.

The composition is in one movement, but divided into three sections creating an arch form - Allegro briosio, Andante assai, Allegro Scherzando. All sections are connected, almost without break between them.

The work starts with a powerful and massive introduction in D-flat major, the theme is played heavily in three octaves on the piano from measure 2 to 27. This music returns at the very end of the concerto in the orchestral accompaniment from measure 462 to 479 to compete the arch form. The next section, Allegro briosio, starts in C major at measure 49 with a toccata-like solo piano followed by a transition from C major and leading to a new theme in D-flat major at measure 92. The main subject is developed and it progresses to a short cadenza for the solo piano in E minor at measure 188, which continues by the concluding section in E major, starting at measure 216. Even though it has a strong sense of cadence in E major, it still modulates back to D-flat major and ends the first section with the orchestra restating the introductory fanfare theme. With only 7 beats rest, the Andante assai begins when the orchestra enters with a new theme in B major at measure 269. This whole second section can be seen as a conversation between piano orchestra, with the piano playing dreamy fantasies in contrapuntal melodies. The piano and orchestra come together in the closing part of second section in measure 304, gradually ascending and then descending, leading into the final section. The last section of the piece returns to the character of the first section, with strong and simple rhythmic pulse beginning in measure 316. The orchestra takes over the second theme again in measure 348. The piano takes this theme away into a cadenza in measure 370 before the orchestra returns with the final restatement of the forceful and powerful introductory material in
measure 462, unifying the complete work. We cannot say that the concerto is the sonata form, because the middle section does not develop themes from the exposition – though they are developed somewhat in the final third section.

**Danzas Argentinas by Alberto Evaristo Ginastera**

Alberto Ginastera was an Argentine composer, born in 1916 and living until 1983. Ginastera showed his extraordinary musical talent at a very young age, studying at the conservatory in Buenos Aries and graduating in 1938. After returning home from traveling in the United States in 1948, he founded a music school and held multiple teaching positions. The musical language of Ginastera evolved gradually, and he classified his music into three periods. He used the Argentine musical element in his “Objective Nationalism” period (1934-1948), followed by a “Subjective Nationalism” period (1948-1958), and then he shifted towards serialism and chance music in what he called a “Neo-Expressionism” period (1958-1983).

Danzas Argentinas was one of the pieces that Ginastera composed during his first period, in 1937. It is a set of three dances written for solo piano. The use of distinctive rhythms, colorful musical melodies and ethnic elements express the composer’s strong feelings for the traditional Argentine culture.

The first piece, Danza del Viejo boyero (“Dance of the Old Herdsman”) was dedicated to Pedro Saenz, an Argentine composer. It is a lively and rhythmic dance, in 6/8 time, cast in a ternary ABA’ form. Composed in two modes (bitonally), the right hand is in C major playing chords with major or minor seconds, while the left hand is in D-flat major, playing pentatonic melodies. The phrases are two measures long, progressing upward with stepwise motion. By alternating accents with rests, the music abounds in lively rhythmic interchanges of texture.
Danza de la moza donosa (“Dance of the Beautiful Maiden”), the slow second piece of the cycle, is in A minor, flowing gently in 6/8 meter. It has the most lyrical melodies of the set, is traditional in its style, and is performed the most often amongst these three pieces. The left hand plays an ostinato figure in the accompaniment throughout the piece, supporting the expressive melody in the right hand. The music portrays a wonderful scene of a dancing girl.

Danza del gaucho matrero (“Dance of the Arrogant Cowboy”) is the last and longest piece in the set. It is cast in a type of a rondo form with the main theme alternating with contrasting sections. Ginastera uses a lot of dissonant chords, distinct strong rhythms, and a fast tempo to create a piece of toccata style with a wild, turbulent character.
PROGRAM I

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

COLLEGE OF ARTS, MEDIA, AND COMMUNICATION

MUSIC DEPARTMENT

PRESENT

NAN DENG

A Student of Dr. Dmitry Rachmanov

In her Master of Music Recital*

Second piano by Zhenlin Zheng

Saturday December 8, 2012, 2:30pm

Music Recital Hall

PROGRAM

Piano Concerto No. 1 in D-flat major, Opus 10 ----------- Sergei Prokofiev

(1891-1953)

Allegro brioso

Andante assai

Allegro scherzando

*In partial fulfillment of the Master of Music in piano performance
PROGRAM II

CALIFORNIA STATE UNIVERSITY, NORTH RIDGE
COLLEGE OF ARTS, MEDIA, AND COMMUNICATION
MUSIC DEPARTMENT
PRESENT

NAN DENG
A Student of Dr. Dmitry Rachmanov
In her Master of Music Recital*
Saturday, December 7, 2013, 4:30pm
Music Recital Hall

PROGRAM

Prelude and Fugue in G-sharp Minor BWV 887,
Well-Tempered Clavier Book II…………………. J. S. Bach
(1685-1750)

Sonata in A Minor, K. 310 ………………….. W. A. Mozart
(1756-1791)

I. Allegro maestoso

II. Andante cantabile con espressione

III. Presto
Danzas Argentinas ……………………. Alberto E. Ginastera

(1916-1983)

I. Danza del Viejo boyero

II. Danza de la moza donosa

III. Danza del gaucho matrero

INTERMISSION

Jeux d’eau …………………………………. Maurice Ravel

(1875-1937)

Sonata in G Minor, Op. 22 ……………… Robert A. Schumann

(1810-1856)

I. So rasch wie möglich

II. Andantino

III. Scherzo, Sehr rasch und markirt

IV. Rondo, Presto

*In partial fulfillment of the Master of Music in piano performance
BIBLIOGRAPHY


